

172
\$1.00 A COPY

\$6.00 A YEAR

GENERAL LIBRARY

OCT 7 1919

UNIV. OF MICH.

ART IN AMERICA

AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME VII · NUMBER VI

OCTOBER 1919

EDITED BY

FREDERIC FAIRCHILD SHERMAN



PUBLISHED AT

SEVENTEEN-NINETY BROADWAY

NEW YORK CITY

LONDON: MESSRS. BROMHEAD, CUTTS & Co., LTD.

18 CORK STREET, BURLINGTON GARDENS

ENTERED AS SECOND-CLASS MATTER DECEMBER 16, 1913, AT THE POST OFFICE AT NEW YORK, NEW YORK, UNDER THE ACT OF MARCH 3, 1879

DUVEEN BROTHERS

**OBJETS D'ART
PAINTINGS
PORCELAINS
TAPESTRIES**

NEW YORK.

PARIS.

2 0
1 2
3 2
4 2
5 2
6 2
7 2
8 2
9 2
10 2
11 2
12 2
13 2
14 2
15 2
16 2
17 2
18 2
19 2
20 2
21 2
22 2
23 2
24 2
25 2
26 2
27 2
28 2
29 2
30 2
31 2
32 2
33 2
34 2
35 2
36 2
37 2
38 2
39 2
40 2
41 2
42 2
43 2
44 2
45 2
46 2
47 2
48 2
49 2
50 2
51 2
52 2
53 2
54 2
55 2
56 2
57 2
58 2
59 2
60 2
61 2
62 2
63 2
64 2
65 2
66 2
67 2
68 2
69 2
70 2
71 2
72 2
73 2
74 2
75 2
76 2
77 2
78 2
79 2
80 2
81 2
82 2
83 2
84 2
85 2
86 2
87 2
88 2
89 2
90 2
91 2
92 2
93 2
94 2
95 2
96 2
97 2
98 2
99 2
100 2



CHINESE WOODEN TEMPLE FIGURE. T'ANG DYNASTY.

Collection of Mrs. J. L. Gardner, Boston, Mass.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VII
NUMBER VI · OCTOBER MCMXIX

A MASTERPIECE OF CHINESE SCULPTURE · BY
LAWRENCE BINYON

THE wooden statue here reproduced is a magnificent specimen of Chinese sculpture, probably of the ninth or tenth century A.D.

It is now in the collection of Mrs. Gardner, at Boston, and forms a very notable addition to the fine works of Oriental art already in American collections.

Before the publication, in 1909, of the monumental "Mission Archéologique dans la Chine Septentrionale" by Prof. E. Chavannes, little was known of early Chinese sculpture, except to a few travelers and special students. It is only a few years since the text-books on Chinese art gave out as an accepted fact that the Chinese had never distinguished themselves in sculpture, and their achievements in this art are still popularly supposed to be limited to carvings in jade and rock-crystal. But the monuments of rich and powerful sculpture studied at various sites in Northern China, the most famous being the Dragon-gorge of Lung-men, prove that under the great T'ang Dynasty (seventh to tenth centuries A.D.), and earlier, Chinese sculptors could achieve noble work on a grand scale. Much, no doubt,—very much—has perished or been destroyed, like nearly all the early painting of China: remoteness of locality has preserved the sculpture in certain sites; but we can hardly doubt that the various phases of the sculptor's art represented by the splendid early sculpture of Japan had their prototypes on the continent. Indeed, among the treasures of Japanese temples are statues attributed by tradition to Chinese artists. And though, apart from the famous sites investigated by Professor Chavannes, Professor Sekins of Tokyo, and others, few Chinese statues of the early periods have been discovered, yet among them there are works of extraordinary power and beauty.

If a generalization may be ventured on, it would seem that the massive force, combined with sense of movement, which character-

Copyright, 1919, Frederic Fairchild Sherman

ized the sculpture of the Han period (at the beginning of our era), gave place before long to a prevalent ideal of exquisite refinement; a refinement by no means soft or enervated, still animated by nervous energy, but seeking expression through forms of a noble graciousness and prolonged and suavely-flowing lines. It was an art which had elegance and yet intensity.

The sculpture in question (subsequent to the Han period) is all Buddhist in inspiration and in subject. It follows the tradition first formulated by the Indo-Greek School of Gandhara, from which the Buddhist art of Chinese Turkestan, now becoming well known through recent discoveries, was derived. But it is important to notice that the Gandhara tradition met in China an established and vigorous native art, under the influence of which it was subtly and powerfully modified. The character of this native art is seen in Ku K'ai-chih, the famous painter of the fourth century A.D., whose work we know through a book of woodcuts after his designs, published originally in the Sung period, as well as through the two surviving pictures, one in London and the other in the Freer Collection, ascribed to his brush. The sculpture of the Wei Dynasty (sixth century) shows the modification of the Buddhist tradition under this native influence. In the second volume of *Ars Asiatica* Professor Chavannes published some interesting sculpture of this period. But with the T'ang Dynasty there comes a change. Perhaps it was the mighty genius of Wu Tao-tzŭ which gave to the whole art of China in the eighth century a new impulse of passionate energy and grandeur. In any case, the gracious flexibility and fineness of form which had been the ideal of the preceding age were now valued less than the more masculine qualities of force and power. The type of figure changes, becomes less tall and slender, tends to robustness and more squat proportions. At the same time Buddhism reached its height of power and influence in the Empire: Indian images became better known; and the Chinese painters and sculptors who took up Buddhist themes approximated their forms more closely to Indian prototypes.

The statue which Mrs. Gardner has acquired belongs to the later part of the T'ang Dynasty. The pose, the dress, the attributes, are entirely Indian, but the oblique eyes give a certain Mongolian character to the features; and in the whole figure there is a subtle pervasion of the Chinese style, with the Chinese genius for the dis-

covery of grand and fluid rhythms. Whom does this figure represent? The *stupa* in the head-dress (if it be a *stupa*; I have not yet seen the original, and have only a photograph before me) points to Maitreya, "the Buddha to come," whose distinctive mark this is, though an identification with Manjusri has also been suggested. The attitude is that of "royal ease," as it is called in India.

Western lovers of art will not trouble themselves overmuch with the iconographical question: they will be content to admire the contemplative beauty of the statue for its own sake. The meditative posture is of itself a wonderful invention from the sculptor's point of view; it provides so rich a play of lines and curves, enhanced by the Chinese artist's characteristically subtle and harmonious treatment of the scarf that hangs from the neck and droops in so fluid a curve between the right shoulder and forearm. Buddhist sculpture, aiming above all at the expression of a contemplative ecstasy, in which the energy of the limbs is subdued to stillness, suffers in general from monotony and the restricted range of prescribed attitudes. But here there is a large naturalness and a vigor which gives no hint of oppressive or impeding formula.

The statue measures forty-six inches from the crown of the head to the sole of the foot, and is therefore rather more than half life-size. It is carved in wood, and was originally colored over a thin gesso. The coloring has worn off the lower part of the figure so that the natural grain of the wood now shows; but in other parts are traces of the old vermilion, green, blue and gold. Wood was used in China for sculpture from very early times; but, as might be expected, few figures carved in wood have survived.

THE UNIQUE PORTRAIT BY ANDREA DEL CASTAGNO¹ • BY RICHARD OFFNER

ALL artistic expression imitates the human structure and the rhythmic intervals of structural and organic function. And the creative moment, being in its essence an upward filtration of these fundamental facts, their transformation into vision, penetrates its materials with their integrating principle. Having once

¹ Archaeological and historical data may be found in Berenson, *Florentine Painters of the Renaissance*, p. 130; the catalogue of the Rodolphe Kann collection, vol. II, No. 120; in E. Michel in the *Gazette des Beaux Arts* for 1901, p. 496; Sirén, *Loan Exhibition at the Kleinberger Galleries*, N. Y., p. 58.

determined the stone or sound or pigment, to a thing as organic as the human fabric, the principle of unity strikes through the sensible form to our imagination, and carries it without effort to the ideal center of a work of art from any of its parts. And as the essence and genesis of all art is in these fundamental facts—and they are deep as the seat of life—every human being of normal attainment is, by a sympathetic act of consciousness, admitted into the creative experience.

In painting, more particularly, these rhythmic principles make their appearance in the most concrete form, in the human figure as their original and absolute embodiment. But the figure drags along with it a train of complications which have given trouble to writers on aesthetic theory from the beginning. They have found it hard to reconcile the aesthetic of the purely artistic expression with the associated elements proper to literature, and which the abstract arts of music and architecture, in their purest form, can afford utterly to ignore. And yet the two terms, the artistic and the associative, are in reality no more than the dual manifestation of a creative act, and a masterpiece such as our portrait, with its twofold suggestions, releases an indivisible positive force, an irreducible energy. Only the eternal sequel of speculative and empiric thought resolves it into separate orders, and begets that anomalous and distasteful literary variety known as aesthetics.

Considering our portrait, accordingly, in its pictorial differentia, as that without which it would be anything less than painting, we become the equal of this energy at once in the living *élan* inherent in perfect structure. Intensity is the attribute by which we feel this energy. It is in a certain vital organization of parts which, coming to us through a sense-filling solidity of form, promises infinitely effectual action once the bodily tension is set free. The structural and tactile qualities, to be sure purely subjective distinctions, even if one follows the other in our consciousness, are mutually inextricable. For it is no hard matter to see that the kinesthetic implications of structure are heightened by solid form, which confers a special validity upon the movement. Again, if the vivid illusion of weight and roundness induce sensations of pressure in the joints and of strain along the muscles, by how much are those sensations intensified when the muscles liberate their forces before us and the ball turns and grinds in the socket! There is the heroic breadth of sculpture as-

serted in the rounding contours of jaw and crown, and the subtle evenness of the relief, and the thing yields the luminous hardness and the quantitative depth of a block of wrought stone. Painting wrings its final triumph from the magic plasticity of this portrait. That only part of the figure is represented in no way prejudices the artistic result, as it ought not to interfere with our enjoyment of mutilated primitives. For it need hardly be said the principle of unity is not in physical integrity but in a rhythmic vitality which, running through it, becomes by an inner logic implicit in the parts.

Our figure issued clear out of a mind that saw, with fiery intensity, from first to last, in the sustained vehemence of creation; and the contours and surfaces sweep about it with a sort of inspired violence. The outline, which elsewhere, in so much of the painting of the century, detaches itself from its mass in linear arabesque, is here felt not as line doing duty for modelling, but rather as a modelling element in its linear manifestation or, as modelled surface is but a plurality of such outlines, as form seen from a given point of view. It expresses the immediate and vital apprehension of form. But the function here of outline as well as of modelling is at once to substantiate the structure and qualify its suggestions, so that what is at one moment the projection of pure vision, is at the next a delineation of those moral and intellectual features we are wont collectively to call character. The total spectacle of monumental stability of a firmly locked organism penetrated by dynamic tension: of the upward thrust of life within the downward thrust of matter, while it fills the imagination to its capacity, is a sort of internal evidence of man's lasting power over things.

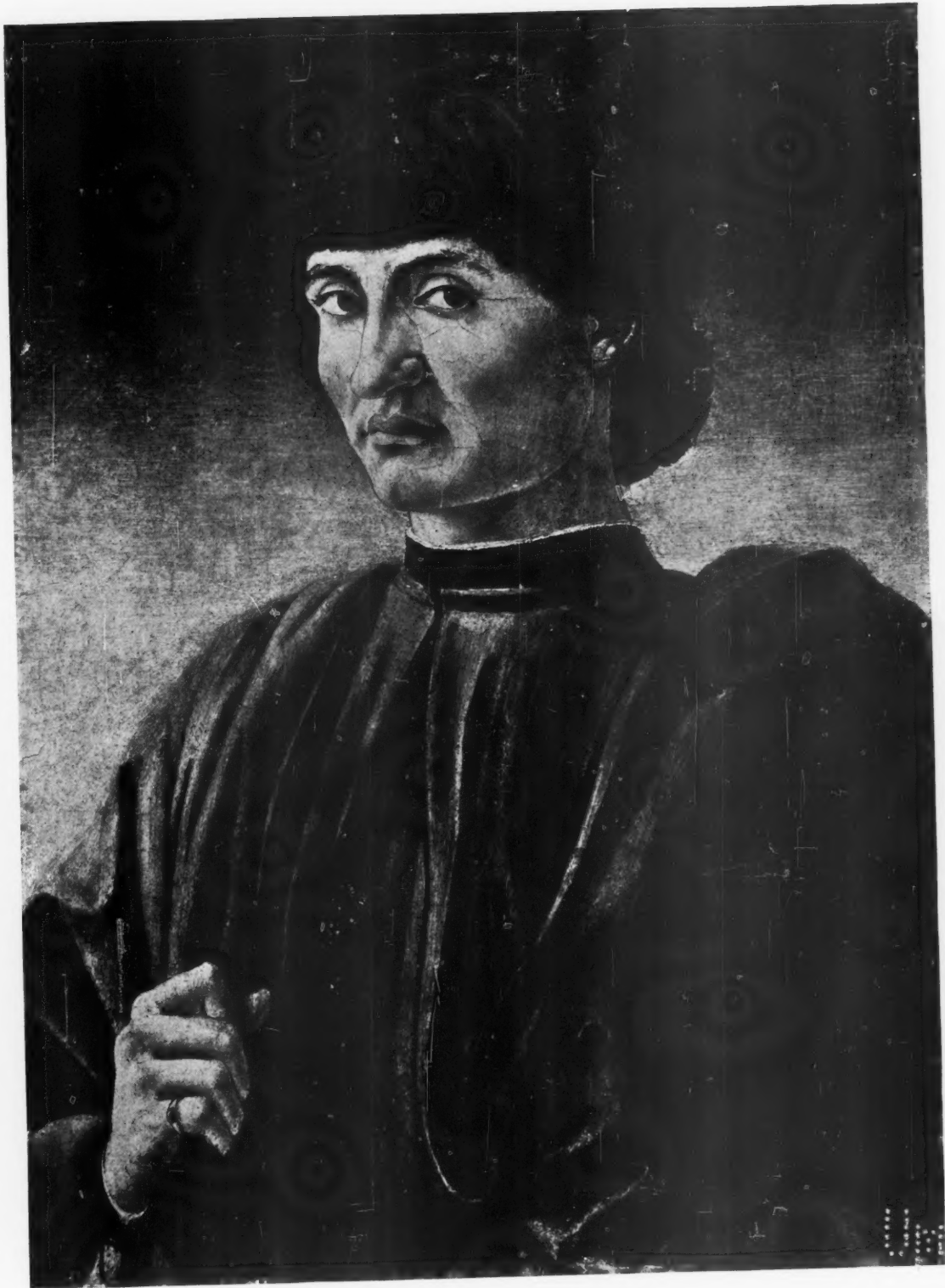
If we now go a step farther we shall find that portraiture maintains its distinctions from the rest of painting by its selection of the extra-artistic terms. A composition, to take only one example, harmonizes and elaborates dramatic action and physical movement and subject matter. Portraiture, on the other hand, deals more exclusively with elements of the ethical and intellectual orders. It throws itself upon the complex of character: of those manifestations of character which have been perfectly stabilized, like its visible expression, to which it is by the nature of painting limited. It seeks in the forms and conformations, in the immanent gesture, the mind in its inner mould, in that special condition we call soul. It follows it to its solitary eminence. For the soul's activity is irrelative, de-

tached, unsocial, elemental. It maintains, evolves, realizes itself in isolation. And left thus to itself, the unheeding thoughts and the naked motives betray themselves in their innermost activity, as action in the original form of will. Dramatic action on the contrary, which makes of the figure the instrument of an external motive, censors and suppresses the inner flux and pitches thought into a single course.

The absence of all irresolution and ambiguity notwithstanding, the divination of character must have been slow and wary; and yet the result is so decisively asserted, that the master seems to have seen as much at the first instant as at the last. The hesitation can have been only in the finding of focus, which once made sure of, he gauged the personality of his subject and sharpened it to irreducibility. There is no dwelling upon idiosyncrasy or likeness. He sought differentiation primarily in inner force, which, rendering a higher kind of justice to the individual represented, reveals him in his eternal characteristics. But it has the virtue also, equally great and legitimately artistic, of bringing us nearer reality. For while the seizure of something vividly seen is in itself life-enhancing, any departure from type in art, as in nature, which proceeds from the transforming action of some primal energy, releases a vitality of its own. It generates a hopeful sense of fresh and boundless diversity.

The better part of portraiture in the world as early as the sixteenth century and in the north more particularly, conceived as its special concern—as it still does to-day—the capture of individual likeness. It overwrought the facial mask, heaping up isolated eccentricities and characteristics of a purely material order by a sort of induction in which the artistic result was hoped for but not foreseen. Only here and there in a few notable instances was it given to it to see and isolate the dynamic forces of character; that is why the most sinning Dutchmen and Flemings painted old people with preference, in whom power survives only in a lingering consciousness, and leaves the shadow of outgrown conflicts and unremembered griefs upon the weary faces.

The discovery of some intrinsic dynamic force in the individual seems always to have been Castagno's absorbing motive even in his compositions, and he consequently never achieved the clear and stately harmonies of some of his contemporaries. In his Last Supper for example, Christ's unexpected prophecy instead of organizing the scattered action of the disciples appears on the contrary to have sud-



ANDREA DEL CASTAGNO: PORTRAIT.
Collection of Mr. J. P. Morgan, New York.

denly broken the bond that held these dozen or more simple mortals together. His words, altering their effect in each in the measure of their profound disparities, seem to have sunk each in the gulf of some bewildering destiny. In his Crucifixion it is a passion that individualizes the figures. He preferred the acuteness of spiritual agony, the sudden twist at the center of balance, the frenzied cry of the soul, to the catastrophe that hurls the individual out of himself, knowing how much darker is the shadow the tragic leaves upon the mind than the dramatic.

The head and the hand are the principal expressive motives of our portrait, and the eye guided by the vigorously accented lines of the dress moves between the two. But the head with its clean edges, its broad planes, rears into despotic prominence over the tormented surfaces and lines below, which run clearer as they rise, concluding triumphantly in the sweep of curve that encloses it. The place of every factor is predetermined by inner necessity; there are no dead lines or surfaces. The modelling of the face is amplified by its contrast with the broken texture of the hair and the habit, and relieved against the flat blue background. The large, heavily lined eyes set within the stony mask receive further emphasis from the level brows that run parallel to the arch-form edge of the hair; and the dun stripe at the top throws a deeper speculation into them. The whole is held together by a plan expressed in the marked axis drawn and tilted somewhat towards the left, and in the concise outlines which more than confine the form and more than isolate it against a spreading level of sky. Through the mediation of the geometrically simple outer contours the close ratio between figure and area establishes a more intimate reciprocity between the pattern and the geometric boundaries, wherein a masterly design declares itself.

The structure, the brave carriage, the coördination of lines, planes and masses profess everywhere their inevitability in the statement of an artistic idea. And the immediate sense of centre produced at the first glance is but an anticipation in abstract terms of the very definite psychological characters. There is a strong animal magnetism in the level, unperplexed glance of the clear eyes that have suddenly turned upon you with more challenge than defiance. They announce something of the same wilful indulgence, half-scornful of itself, half-proud of its power, which has had its own way in curling the luxurious lips and deflowering the softened flesh about them;

and assert the same vigilant readiness, the same will, neither altogether aggressive nor wayward, that lies beneath the weight of the jaw and in the advancing strain of the neck. A flair, fastidious in choosing a course, keen to scent it, rather than a taste chastened by thought, has modulated the parts surrounding the nostril. And thought such as our young man possessed, can surely never have unveiled to him those regions wherein the will has no authority, from which it could wrest no earthly blessedness. For whatever thinking may have gone into the shaping of his character his attitude towards the world was determined by the victorious adventure of the will. This is a man without devastating doubts, or self-pity or vain sorrow, and in his life never has thought or the conscience turned upon itself. He embodies the type of culture in which renuncements count for little, because the will to life is still sound and the faculties still singing.

But if the countenance is the subtle instrument of explicit revelation, and a reflection of the stream of consciousness in its flowing and ebbing quiescence before it empties into action, we look to the hand for expression of a more primitive order. It betrays the dumb labor or the quick impulse of the will, and being a voluntary agent declares its conscious effort. It asserts its hold upon things in its manner of handling objects, and intimates by its touch its familiar feeling for them. In Mr. Morgan's portrait the hand is in reduced scale, and discreetly placed where it might serve as counter-accent to the lordly magnificence of the head.

To sharpen his drawing of character yet more, to increase its emotional effect, Castagno goes even further. In the particularization of personality is sunk the individualization of the moment. The figure more than fills the area, but it was intended that the frame should cut it at the sides in such a way that it might seem to be pausing on its way before the opening. The hand is shown in arrested movement and the eye is detained by some object, neither wincing nor straying. Yet this is precisely what one should expect of Castagno. The photographic moment secures against the aesthetic diffuseness which realism abhors. It contracts the separable factors of facial and structural expression into a single motive force and produces finally a sense of reality so vivid that our eager faculties, united for an instant, swell and glow in one ecstatic response.

The whole strikes upon us without any confusions with its char-

acters writ large and clear upon it—liberating the imagination by urging it to immediate imitation of those ultimate facts of life and of art of which I spoke at the outset.

Saving the works of Donatello possibly, and of Antonello da Messina alone among painters, our portrait is the most acute realization of reality in modern times. Whose art has ever represented naked truth with a keener edge, in a more determinate form? And whose work embodies a view of life and an ideal of art more uncompromising and austere? Think only of the painting of the decline of the century which fills the senses with a balm and passes over the imagination like a caress. Castagno's painting does not heighten the illusion of reality but makes you somehow sensible of the very principle of reality itself. But like all realism it is dark and relentless, and its fierce concentration has prevented the artist's vision from arriving at the calm of a universal order. His work is burdened with all the sad energy of the earth unrelieved by the light and expanse of heaven.

GAINSBOROUGH'S MARIA, DUCHESS OF GLOUCESTER · BY MAURICE W. BROCKWELL

ALTHOUGH the art of Gainsborough is so well exemplified in the private collections of America, few of those whom he portrayed came to enjoy so exalted a rank as did Maria Walpole, Duchess of Gloucester. For she became a sister-in-law of George III, aunt of George IV and grand-aunt of Queen Victoria. Yet, by origin, she was but one of the three natural daughters of the Hon. Sir Edward Walpole, K.B., by Dorothy Clements, spinster, who is said to have been a milliner's apprentice at Durham and, as it would appear, subsequently at Bath. During the reign of George III there were many irregularities, while social ties were looser and life at court less rigorous than in the Victorian Era.

Maria, according to Cockayne, was baptized on July 10, 1736. She is, therefore, nearly forty-three years of age in the portrait which, by the courtesy of Mr. and Mrs. Charles P. Taft, we reproduce after J. B. Pratt's engraving. In her twenty-third year she had married James, second Earl of Waldegrave. And Horace Walpole, her uncle, relates how he "jumbled them together." "For character

and credit," writes Walpole," he is the first match in England—for beauty, I think she is. She has not a fault in her face and person, and the detail is charming. A warm complexion tending to brown, fine eyes, brown hair, fine teeth, and infinite wit and vivacity." Walpole is equally entertaining on the subject of her marriage: "Well! Maria was married yesterday. Don't we manage well? The original day was not once put off; lawyers and milliners were all ready canonically. It was as sensible a wedding as ever was. There was neither form nor indecency, both which generally meet on such occasions. They were married at my brother's in Pall Mall. The Earl and new Countess got into the post-chaise at eight o'clock, and went to Navestock alone. Maria was in a white and silver nightgown (!), with a hat very much pulled over her face; what one could see of it was handsomer than ever; a cold maiden blush gave her the sweetest delicacy in the world."

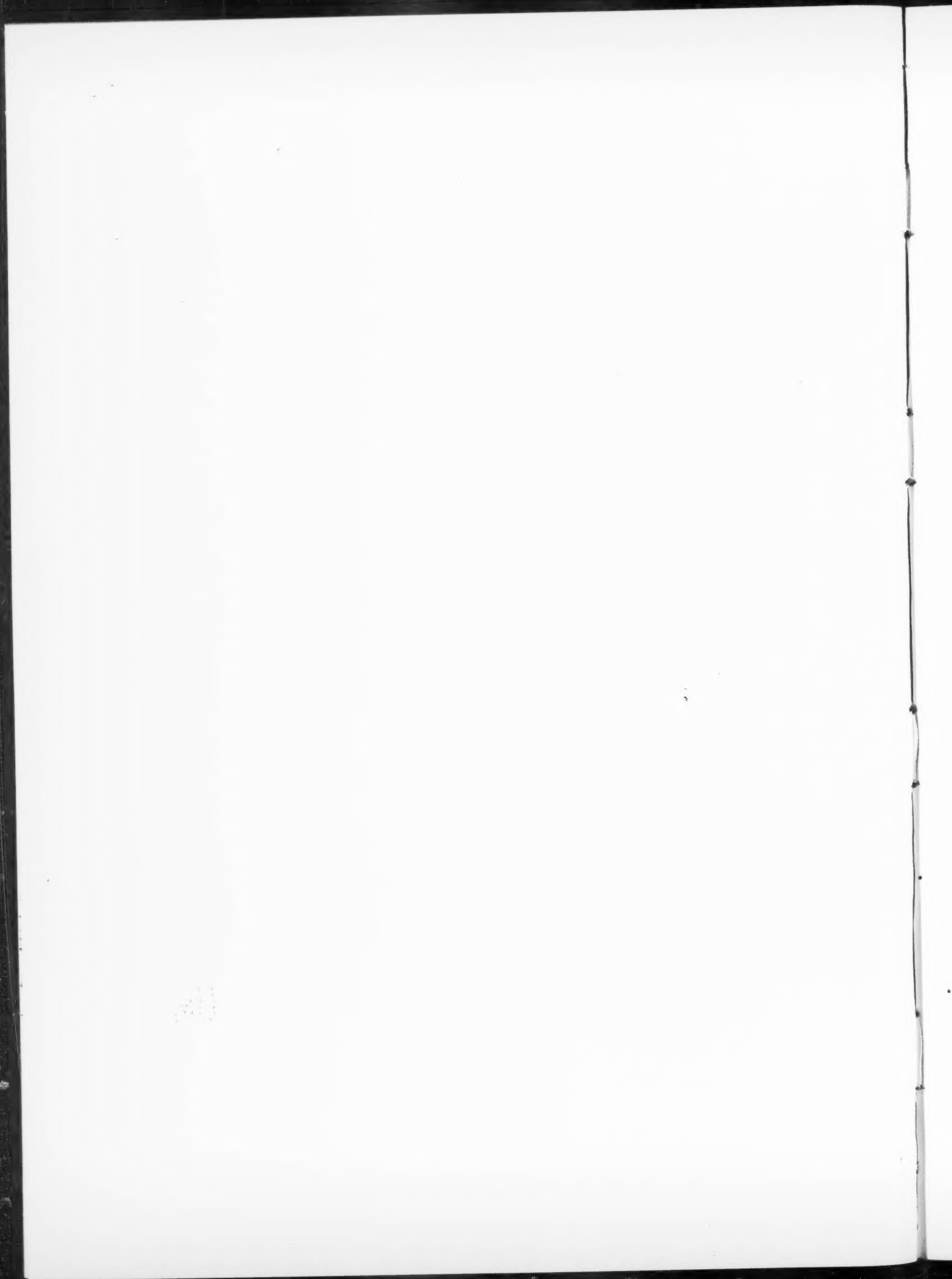
According to the *Town and Country Magazine*, of 1769, Waldegrave was so suddenly struck with Maria's charms that he yielded himself "a voluntary captive to the connubial chain." And well he might, seeing that she disputed the prize of beauty with the celebrated sisters Gunning and Georgiana, Duchess of Devonshire.

Waldegrave, the intimate friend and adviser of George II and Premier for five days in 1757, had tried to give his royal pupil, the Prince of Wales, afterward George III, "notions of common things" and to instruct him "by conversation rather than by books." We are not altogether surprised that the tutor regarded his task as "the most painful servitude." However, he died in April, 1763, of smallpox, being nursed by Maria to the end. Though he left no male issue, his three daughters, the Ladies Laura, Maria and Horatia Waldegrave sat with much distinction to Reynolds in the group so highly esteemed at the Guildhall Exhibition of 1890.

On Waldegrave's death, Maria, "now allowed the handsomest woman in England," had been sought in marriage by the Duke of Portland. But after three years of widowhood, she was married secretly at her own house by her own chaplain to the Duke of Gloucester. The Royal Marriage Act, which was devised to prevent unions of this kind, was not passed until 1772; had its provisions been retrospective, it would have rendered this union illegal. This wedding, like that of George, Prince of Wales, afterwards George IV, with Mrs. Fitzherbert and that of the Duke of Cumberland



THOMAS GAINSBOROUGH: MARIA, DUCHESS OF GLOUCESTER.
Collection of Mr. and Mrs. Charles P. Taft, Cincinnati, Ohio.



with Mrs. Horton (who "had eyelashes a yard long") occasioned much commotion at Court. So much so that, Maria's second husband being banished from court, they lived for a time in Italy. In 1805 the 1st Duke of Gloucester, who was not distinguished by any very showy talents, died "of great decay of the liver," and just two years later Maria was carried off by "an effusion of water in the cavity of her chest." Her qualities were so marked that the editor of the *Gentleman's Magazine* described them as "of a nature that probably have placed her spirit in a situation of preeminence in Heaven, and which ought not to pass on earth." Her son, the second Duke of Gloucester, who possessed the portrait before us, is recorded by Galt as having been deputed by the King to offer the honor of Knighthood to Benjamin West, President of the Royal Academy, who rejected it as "not a legitimate object of ambition."

Fulcher in his *Life of Gainsborough*, 1856, p. 184, describes our picture as a "w. l.," or whole length; and some have sought to prove him in error as the canvas, when offered at Christie's in 1904 together with other pictures in the collection of the Duke of Cambridge, measured $35\frac{1}{2}$ inches by $27\frac{1}{2}$ inches. Those measurements happen to be only half an inch either way less than a kit-cat. It may be as well to recall that a kit-cat is a canvas for a portrait less than a half length, but including the hands, and is so called from the portraits of the members of the club at Barn Elms, the members having originally met at the pie-house kept in Shire Lane, London, by one "Kit" (i. e. Christopher) Cat. There was thus much show of reason on the part of critics who desired to convict Fulcher of error or, alternatively, to hail this portrait as "unknown" and without a pedigree when sold at Christie's fifteen years ago. The fact of the matter is that Fulcher is to be credited and the canvas had, as we shall show, been cut down later in the XIX Century to its present shape. To begin with, the introduction of a parapet or, indeed, of any kind of architectural setting in a portrait of strictly kit-cat size is most unusual. Half a century ago the cutting down of a canvas to meet the requirements of hanging was not unknown, especially in the English royal collections. It will be remembered that the lower portion of the canvas of Gainsborough's "Eldest Princesses" was very unceremoniously cut away at that time. In the work before us now, it will be noted, the left arm of Maria rests upon a pedestal which is, admittedly, hardly seen. Such a feature

is far from uncommon in a whole length, as opposed to a kit-cat or a 30 x 25 canvas; and the left arm leaning on a pedestal is found again, although in a different pose, in the famous life size portrait of "The Hon. Mrs. Graham," by Gainsborough, at Edinburgh. Surely, an eye trained to niceties of composition as practised by the great eighteenth century English masters will recognize that the head which confronts us is drawn on a rather larger scale than is usual. If this contention is once admitted, various other details in the picture will readily be found to bear out the view now put forward by the present writer. Even a quarter of a century ago the smaller collectors and quite reputable dealers in England would reduce the size of a Beechey, a Hoppner or at times a Gainsborough to extract from a large group the single portrait of "a pretty lady" or to provide the "companion" picture to one already highly esteemed. No such motive attached to the alteration of the canvas before us, beyond the mere requirements of its hanging in a suitable position in one of the lesser royal collections. In support of which we may point out that the identity of the sitter was never forgotten.

In any event we may recall the statement in the London press, on June 13, 1904, to the effect that "the honours of the day distinctly fell to Gainsborough, whose beautiful portrait of Maria Walpole has established a record price for this artist's pictures at auction." And again, "the head is in handling of incomparable mastery, and the portrait as a whole has a piquancy which can measure itself on at least equal terms with the most perfect loveliness. Experience of life has made the lady not stale, but only more womanly and attractive; there is a reflection as well as a fire in the handsome eyes, still bright and eager." And the successful treatment of the eye in the portraits of Gainsborough is well known. So striking are the stylistic considerations of the work that they call for no further comment. But we may note that Reynolds, Beechey, Hoppner, Ozias Humphrey and Richard Cosway also painted her.

LITHOGRAPHS BY THOMAS FISHER OF FRESCOES IN
THE GILD CHAPEL AT STRATFORD-ON-AVON • BY
ALICE O'MEARA

VERY little is known about Thomas Fisher; but he appears to have been a versatile person. From one source we learn that he was a cabinet maker, from another that he was a clerk in the India House. Yet all authorities agree that he attained distinction as a lithographer and draftsman and that he was an antiquarian of importance. He was born in London in 1781, fifteen years prior to the invention of lithography by Senefelder of Munich, and there he spent all his life—he died in 1836—save for occasional holiday excursions to places outside the city, where records of interest to an antiquarian could be found.

In the summer of 1804 (that notable year in which Napoleon Bonaparte was crowned Emperor of the French), Fisher betook himself to Stratford-on-Avon, armed with permission to search the records of the ancient Gild of the Holy Cross—an influential brotherhood in centuries past, whose extensive properties, however, had been transferred to the Grammar School, during the reign of Edward VI. While Fisher was in Stratford, workmen, in repairing the Chapel of the Gild, uncovered by accident a fragment of faded wall painting. Later, at his instigation, they brought to light a series of quaint frescoes in imperfect condition, which had been buried under an inch of plaster, probably since the iconoclastic days of the Reformation.

Aided by the Gild records, Fisher was able approximately to determine their date as at the end of the fifteenth century. The Chapel, built in the first quarter of that century by Robert de Stratford, was rebuilt in 1495 by Sir Hugh Clopton. It was at this time that the order was given to decorate the nave and chancel with these frescoes.

Fisher at once made drawings of them and upon his return to London, lithographed and colored them, publishing a plate or two at a time, up to the year 1812, when he abandoned his original intention of producing a monumental work describing in detail the activities of the Gild, because of the unjust and expensive demands then made upon publishers by the Copyright Act.

Of his original lithographic drawings, dated 1807, only two sets are still in existence—one in the British Museum, the other

in this country, in the private collection of Mr. George B. Dexter of Boston. Mr. Dexter acquired this in 1913, not through the ordinary channels; for he discovered it in an attic in Oxford, where it had lain, unnoticed, for many years. An expert at the British Museum pronounced it genuine and placed a high valuation upon it. Copies of the originals, with additions, (the Dexter portfolio contains only fifteen plates of the frescoes and eight reproductions of the Indulgences with seals of the Gild), were published by Nicholls in 1836; but Fisher's lithographic stones and all copies that had not been sold were destroyed by fire. The Boston Public Library owns one of these copies, and a curious old volume it is (listed as "Fisher's Antiquities")—interesting to antiquarians, to students of Shakespeariana, and to artists, as illustrating the crude, straightforward attempts at expression of mediæval master-workers.

These frescoes were a means of teaching the people religion and church tradition in an age when almost the only books to be had were few in number and those laboriously and patiently transcribed by the monks. There is displayed little understanding of light and shade, no great skill in composition, small knowledge of anatomy; but if, as Reynolds says in one of the Discourses, "the great end of art is to strike the imagination," the designers of these paintings were eminently successful; for while the figures are unlovely and often grotesque, and their arrangement is stiff, yet gestures and posture are full of animation and the main idea is clearly expressed.

"The Visit of the Queen of Sheba to King Solomon" and "The Battle of Maxentius," subjects which Piero della Francesca handled so skilfully twenty-five years earlier at Arezzo find a place among these Stratford wall paintings. "Rex Salamon" was also a favorite theme with the designers of French tapestry in the Gothic Period. The greater number of the frescoes, however, deal with the Legend of the Invention (or discovery) of the Holy Cross; but there is also a painting of the Assassination of Thomas a Becket, of the memorable encounter of St. George with the dragon, as well as a naive conception of the Last Judgment.

With the legend of St. George (Fig. 1) everyone is familiar. In the Corsini Gallery at Rome there is a painting by Francia of Bologna, also of the fifteenth century, which very much resembles the Stratford one in composition. In Fisher's lithograph the princess, robed in rosy pink with a golden crown, watches with her

*Drawing of the Emblems of St George with the Dragons on the Wall of the Chapel of the Trinity at
STRATFORD upon AVON in WARWICKSHIRE.*



FIG. 1. THOMAS FISHER: ST. GEORGE. Lithograph.

Collection of Mr. George B. Dexter, Boston, Mass.

*Drawing of the Illustration of Archbishop Becket's address and of the Name of the Chapel of the Trinity at
STRATFORD upon AVON in WARWICKSHIRE.*

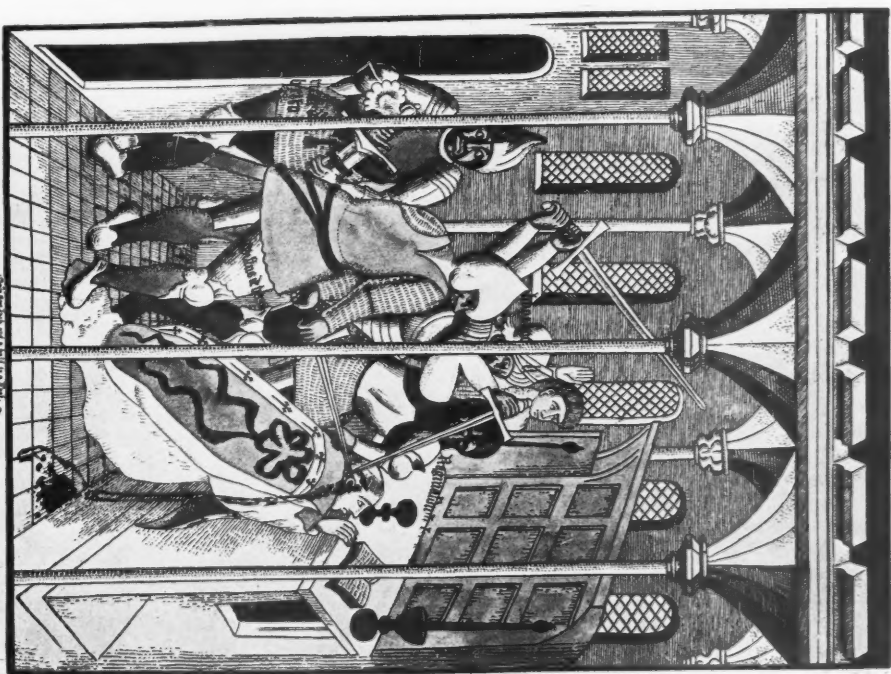
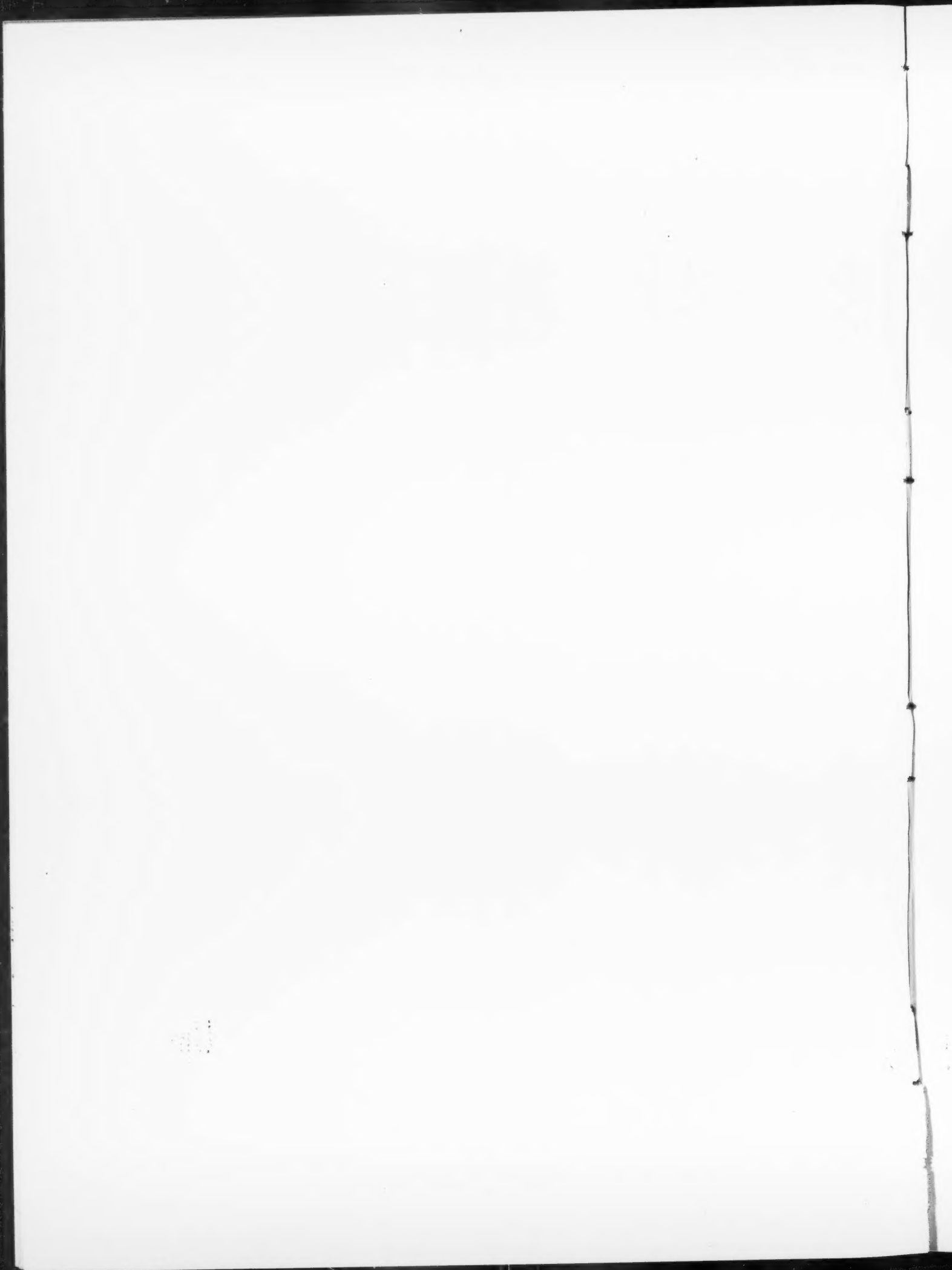


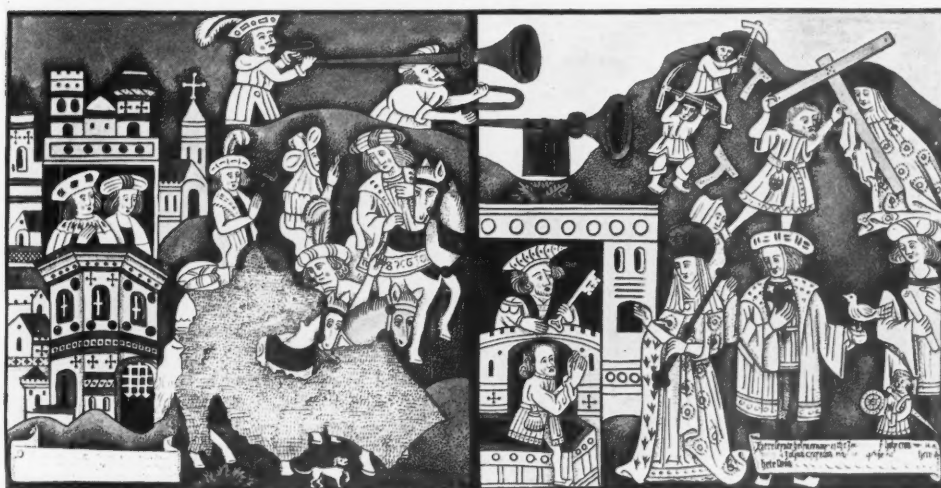
FIG. 2. THOMAS FISHER: MARTYRDOM OF THOMAS A BECKET. Lithograph.



Paintings on the North side of the Chancel; the Chapel of the Trinity at STRATFORD upon AVON in WARWICKSHIRE.

C

D



Here Gerat helu examp of the holh cros
 and of Julus cyprus in the he us here
 hete was

Drawn 1866 and Published April the 20th 1867 by Tho^s Fisher Hinton.

Figs. 3c and d. THOMAS FISHER: LEGEND OF THE HOLY CROSS. Lithograph.
 Collection of Mr. George B. Dexter, Boston, Mass.



Paintings on the West Face of the Wall
 which divides the Nave from the Chancel of the
 Chapel of the Trinity at
 STRATFORD upon AVON in WARWICKSHIRE

Drawn 1866, Colored and Published January the 1st 1868
 by Tho^s Fisher Hinton.

Fig. 4. THOMAS FISHER: THE LAST JUDGMENT. Lithograph.
 Collection of Mr. George B. Dexter, Boston, Mass.

10

dog the combat between St. George (in full armor carrying a white shield with a red cross, mounted upon a white charger with crimson trappings) against an olive-green dragon, red of tongue. The monster is transfixed by a javelin, and from its wounds issues the reddest of blood. The vegetation round about is dark green, the sky and the sea blue.

The Seal of the See of Canterbury bears a representation of the martyrdom of Thomas a Becket, and this may well have served as a model for the fresco on this subject in the Gild Chapel (Fig. 2). The disposition of the figures in each is almost identical. They are crowded into a small space, the slim pillars of the chapel dividing the picture into three parts; so that it resembles a mediæval triptych. On the Seal, the archbishop kneels in the center of the altar, immediately in front of the Tabernacle; in the Stratford painting, he is at the Epistle side, clad in a chasuble embroidered in green, over which is the Pallium, with black crosses upon it. The four murderers, villainous looking, dark-visaged men, are in armor with pink hose and doublet. The martyr's chaplain lingers in the background, seemingly inactive, while Becket's wound drips crimson blood, in a highly realistic manner, on to the mosaic pavement. Golden-brown candelabra, holding lighted candles, stand at either end of the altar. Truly a vivid presentation of the subject and one not lacking in unconscious humor.

Of the Legend of the Holy Cross, Eusebius tells us that the cross upon which Christ was crucified was found by St. Helena, the mother of Emperor Constantine, in the year 326 when, influenced by signs from Heaven, she journeyed to Jerusalem. There she caused the mound of earth which covered the Holy Sepulchre to be removed. Within she found three crosses. How to identify the true one? They were all three brought to the bedside of a woman who was at the point of death. Contact with two of the crosses was of no avail; but when the third one touched her, the woman arose—completely cured. In Plate C (Fig. 3) St. Helena is seen proceeding from Jerusalem in quest of the Cross. "Two figures man a gate tower, while two blow twisted trumpets, one of which has a banneret with the sacred monogram. The figure of the Empress is almost entirely defaced, but four attendants and a dog remain in good condition; the inscription has perished."

Plate D. (Fig. 3), the Empress wearing a golden crown and carrying a sceptre, represents St. Helena as examining "Judas (here

called Julius Cyryacus), who is stepping out of prison in the ordinary civil costume of the time; behind the Empress are two lords-in-waiting, one with a rose and hawk, the other with a scroll, and a little page bearing a shield and dagger . . . Behind this is Mount Calvary with two men with pickaxes digging, whilst a third in doublet, leather girdle, and gypciere gives the true Cross to the Empress."¹

Grotesque and very personal, yet not intentionally irreverent, is *The Last Judgment* (Plate 19) (Fig. 4). Our Lord, in a rosy coat, sits in majesty on a rainbow, His feet resting on a blue and yellow orb. His Mother stands on one side in a blue and ermine robe; St. John on the other robed in brown. The bad souls God consigns to a fiery hell; where they are received by brown and gray devils; the good go to Heaven—a mediæval castle presided over by St. Peter. In the foreground of the painting the dead of all classes are rising from chimney-like tombs. Winged angels hover overhead.

It does no harm, and it certainly adds interest, to surmise that Shakespeare may have been educated at the Grammar School and that while in attendance there he must have daily looked upon these curious paintings, only the faintest trace of which now greets the pilgrim to Stratford-on-Avon. Mr. Dexter is fortunate in the possession of one of the few records of the fact that these frescoes ever existed.

SOME EARLY AMERICAN SAMPLERS

OF American samplers worked before 1700 there are few examples known, while those of the early eighteenth century are extremely rare and seldom found except in a very unsatisfactory state of preservation. There were only fifteen examples of the eighteenth century out of one hundred and sixty-two of American workmanship listed in the catalogue of the well-known Alexander W. Drake Collection (1913). Though originally the work of mature hands and made simply to preserve samples of decorative designs in embroidery, practically all the samplers one may discover to-day are specimens of the skill of children who were taught by working them the niceties of needlework. They vary as greatly in artistic merit as in human interest, but practically all have a very direct and strong appeal for one reason or another. Oftener than not

¹ J. Harvey Bloom—*Shakespeare's Church* (Appen.).

entirely given up to the lettering of the alphabet, in several different styles, and the numerals, with a name and date, even in this simple form the coloring sometimes adds a definite charm. When something more is added in the way of a text, it may be that which invests the work with the glamour of a day gone by. These texts, chosen by those who instructed the children of those days, are invariably serious, to say the least, and generally religious, reflecting the Puritanism of our forefathers, and only where something in the way of ornament or decoration appears does the joyousness of a child's nature really find any true expression whatever. Then it seems, sometimes, to blossom in the bright colors of flowers and birds, however conventionalized the forms in which they are represented.

The four samplers reproduced herewith have each, I think, some particular point of interest. That of Mary Chapel, at the upper left of the plate, differs from others with which I am familiar in recording the name of the child's instructress, and suggests, both in its rather crude workmanship and incorrect spelling, that that lady, though lovable enough for Mary to want to put her name in her sampler, was not, after all, a very good instructress. It is an example of the early nineteenth century and illustrates the decline that had already set in and not many years later resulted in the demise of this form of domestic art. The piece is unfinished, the lines recording its maker, the text, etc. (with the imperfect spelling preserved), reading:

Mary Chapel

Lydia Sata Lee Instructress A.D. 1819 Mary
 Chapel's Sampler Compleated august 17th
 this work of mine my frenbs ma have w
 hen i am dead and in my grave * *

The specimen at the lower left of the plate is artistically very much finer, though but ten years earlier. Worked on a piece of *écru* linen in soft blues, browns and greens, the lettering, while simple in form, is remarkably well rendered and the conventionalized decorative forms at the bottom are both fine in color and in workmanship. The inscription and text read:

When with the needle I'm imploy
 Or whatsoever I pursue d
 Teach me O Thou Almighty Lord
 To keep my final end in view.
 Sally Cook's Sampler. aged 14 years
 who was born January 28 1795 *

The small sampler at the upper right, eight and a quarter inches square, is an eighteenth century piece, as is evident from the placing of the two numerals of the date which remain. It is worked on light buff linen in brown and blue, and only the alphabet of italic capitals is specially worthy of note. The inscription is:

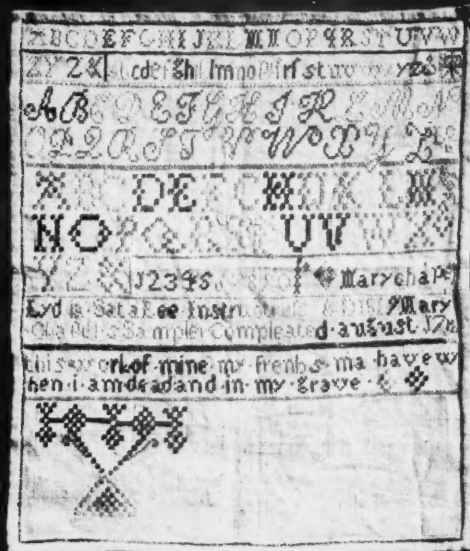
Bridget Stoddar Her Sampler 7 1

The remaining specimen, at the lower right, was found in Newport, Rhode Island, tacked in an old wooden frame, in which it must have hung for several generations, having been, however, at an earlier date hung in another frame, where it was stitched on a cardboard or cloth-covered stretcher. Worked on a piece of white linen, twenty and a quarter inches long and ten and a quarter inches wide, in silk thread of about the size of modern buttonhole twist, no less than six distinct colors—red, yellow, pink, green, blue and black—were employed in its completion. Even to-day, faded as are the dyes, it suggests upon the face of it all the joyousness of coloring one discovers more fully preserved on examining the reverse, where something of their brilliancy is still evident. A great variety of conventionalized motifs are combined in this sampler with surprising artistic sense, and the individual feeling of the child who worked it is indicated by the presence of several bright-hued birds and the tiny chicks, not discernible in the reproduction, beneath the flowers in the broad band toward the bottom. The flower forms used were the rose, tulip, lily and carnation, and at the end of the second alphabet from the top is a row of acorns. The earliest of the four examples shown, it is by far the most beautiful as it is also the most interesting. It was made before the workmanship of samplers had begun appreciably to deteriorate. The text and inscription are as follows:

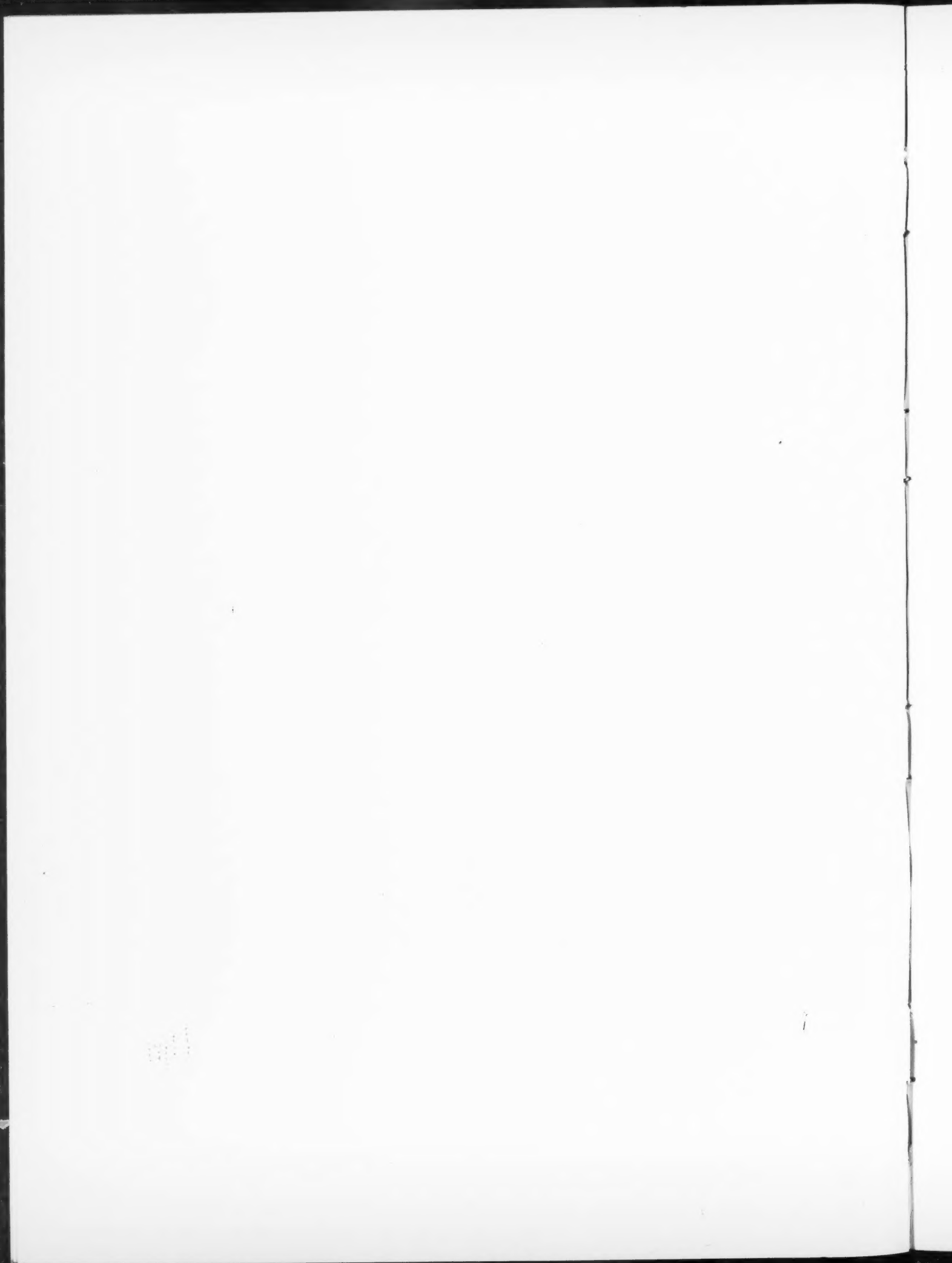
Love Thou The Lord And He Will Be
A Tender Father Unto Thee

I Have A God In Heaven Who Care For
Me Doth Take And If I To Him Constant

Prove He Will Not Me Forsake * Wait
Carr Her Sampler Made In The Year 1737
In The Eleventh Year Of Her Age.



EARLY AMERICAN SAMPLERS.



THE COLOR PRINTS OF ARLENT EDWARDS • BY
MARGERY AUSTEN RYERSON

THE color prints of Mr. Arlent Edwards have a mellowness of color, a soft richness like the illumination of an old Book of Hours, and his hues resemble at times those on pieces of ancient statuary found with bits of the paint still on them. He first wipes the plates all over with a dark sympathetic tone and then, like the early English mezzotinters, merely suggests other colors on it, warm dark blues and browns and rose terra-cotta colored pinks. This suggestiveness gives a sensitive frailty appropriate and peculiar to prints and renders well the fading colors in the original paintings. It is true of his mezzotints that "all color is a spirit upon them by which they become expressive to the spirit," as Walter Pater wrote of Botticelli.

There is a delicacy and a sensitiveness of touch in Mr. Edwards' use of the scraper and burnisher like the suggestiveness in his color. He loves delicate tracery and he revels in the lace veil of some Florentine lady's headdress or the delicate designs of her jewelry and of the textile on the wall behind her head. Graceful curves and spaces of rare and beautiful contour he hunts and traces with all the joy of the old master who first put them into the painting. He has the love of an etcher for the dignity of line and combines it with the quality of mezzotint to deal in spaces. Nor does his love of design stop with the picture itself, for Mr. Edwards engraves on the copper plate around the print a frame, expressive of the beautiful work it encloses.

He has put his own personality into his mezzotints to such an extent that we hesitate to call these prints anything but original work, for when we see them we are as likely as not to notice first that they are by Mr. Edwards and afterward that they are studied from some one of the old masters. Besides the fact that he has his own range of color, he does not even feel any necessity to exactly copy the picture from which he works. Often he chooses a single head, sometimes a relatively unimportant one from a group of figures and then he will pose a real model as nearly as possible in the position of the figure in the painting. This gives his mezzotints a sense of life, a reality that a mere copy would not have and he thus throws into his work his own personality, making his print in reality an attempt

to render the spirit of the painting expressed through the medium of mezzotint, which is the truest kind of a copy.

No two prints are exactly alike, for each is done in one printing without any retouching, the inking of each plate with its various colors being thus a careful artistic labor which he does himself. It is the method used so successfully by the old seventeenth century English engravers and which dropped out of use until it was revived by Mr. Edwards after his coming to this country from England in the late eighties.

He belongs with the Florentines in delicacy, in love of design, in the appreciation of rare curves, and in a deliberateness of work common to this period. The quaintness in Botticelli appeals to Mr. Edwards, as well as a certain daintiness which he too likes to put into his work. In Perugino and Fra Filippo Lippi he finds a grace of line, while in Leonardo da Vinci there is combined with this a rare sense of proportions of spaces and a simplicity to all of which mezzotint particularly lends itself. With only a few of the later painters does Mr. Edwards succeed as well as with these. In the works of Hans Memling he finds the same serious note that also interests him in Holbein, about whom he seems to feel much as did Rodin when he said of him "his line and color have a power, a gravity, an inner meaning, which perhaps are found in no other painter." His work is too serious to copy a Frans Hals laughing head, for he cannot seem to throw himself into its gay spirit. Besides he is hampered by the fact that mezzotint is a medium slow to work and not adapted to render quick action so essential to the painting of laughter. But of all the great masters perhaps he is most troubled by Rembrandt, who offers a substantial solidity wrapped in shadows when Mr. Edwards wants delicate lines, tracery, pattern. Depth and vitality are hard for him to render and his strength is the frail strength of a flower. He tries and his print is very beautiful, but it is a Florentine Saskia!

The war found Mr. Edwards working in Bruges, where he decided to stay in spite of the German occupation. Nothing was heard from him for two years after America entered the conflict until, on the entry of the Belgian army into Bruges, the many lovers of his prints heard that he was still alive. The papers then announced that he was safe and had been the first to hang out the American flag after the Germans left.

THE LATER CANVASES OF HOMER MARTIN • BY
FREDERIC FAIRCHILD SHERMAN

HOMER MARTIN found the material for a considerable number of his finest pictures in France. Honfleur and Villerville contributed many of the views which he has perpetuated in canvases whose beauties are as much the outcome of his peculiar technic and characteristic color as of that breadth and depth in which he re-created the actual appearance of the places he pictured. In his choice of material he was very fastidious, and his cultivated taste for landscape of enduring interest resulted in his generally confining himself to pure landscape or to compositions in which the native architecture epitomizes the nobility of nature or an awkward figure or two accentuates the serene and singular beauty of an otherwise empty scene. His subjects are simple indeed—an old house or church, wide reaches of seashore, the lighthouse at Honfleur or coastwise meadows—but such sincerity as one meets with in them is very rare in the landscape of the last century.

Martin may be said to have matured in France, for certainly it was while there that he finally freed himself entirely from the commonplace of what he had been taught to regard as the essence of landscape proper. He at the same time perfected a palette and a technic that enabled him to reproduce those evanescent atmospheric conditions and subtle effects of light and shadow that became the final and crowning glory of his achievement.

He was one of the first of American painters to lift the center of interest in landscape from the earth to the sky, and he succeeded in translating no mean portion of the loveliness of the heavens into the vernacular of art. It was a fortunate circumstance for the permanence of his contribution to the development of landscape that a certain largeness of vision remained one of the chief elements of his composition. His French subjects and those painted after his return to this country in 1886 are no longer scenic in effect, but they continue to preserve a satisfying sense of certain localities, and are what I should term generalized rather than particularized portrayals of places.

More truly than any of his contemporaries, in this country at least, he lived to see things in their proper proportions, and neither the immensity of an exaggerated view belittled the individual char-

acter of native scenery, nor did the direct appeal of certain lovely spots persuade him to forego the larger vision for the simpler beauties of intimate scenes which quite as often falsify the importance of mere detail. He realized definitely the possibility of expressing emotion through landscape and managed it in such a way that his pictures are saturated in the suggestion of varying moods as much as in the atmospheric envelopment which is so obviously a part of their apparent beauty.

A satisfying serenity is one of the most lasting virtues of some of his recognized masterpieces. Others are pervaded by a pensiveness that is just as persuasive an element in their ultimate appeal as is color or design. In the *Harp of the Winds* it is the arrangement, the composition, that fills the picture with music, and in another canvas it is resonant and reverberating color. In the *Haunted House* the deserted dwelling casts a spell of melancholy over the scene, and in another canvas the atmospheric envelopment produces the same effect. In the large view of *Lake Champlain* the solid earth sustains the joyousness that lights the distant skies, and in the *Blossoming Trees* a similar joyousness is insinuated through an improvisation of the transitory loveliness of the burgeoning of spring.

Martin was too conscious of the dignity of nature as the handiwork of God ever to jeopardize the authority of his interpretation by an attempt to picture supreme manifestations of earthly grandeur, heavenly cataclysms or direct sunlight. That art has its definite limitations he was aware always, and he chose to work within them. As a consequence, he never painted a blatant picture or one of puerile sentimentality. Whatever he did was done seriously, and sobriety is a trait that is common to all of his works, those in a high key as well as those lower in tone.

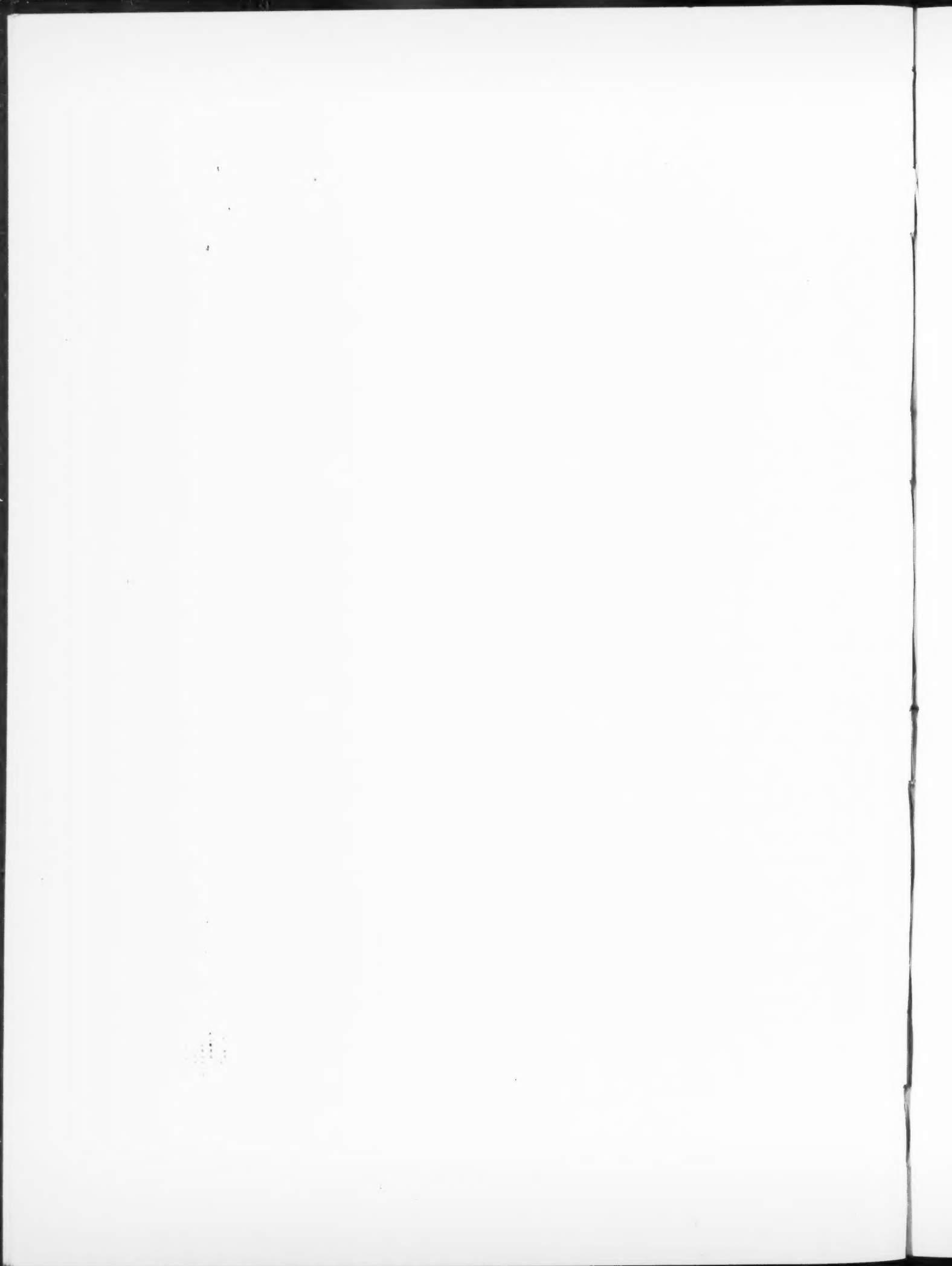
In his lesser as well as in his greater works evidence is not lacking of the pertinent fact that they were absolutely constructed in their entirety as well as carried out to the last detail with a conscious realization always of what he intended them to represent, embody or suggest in the way of realistic interpretation, abstract beauty or human emotion. The pleasure of mere painting never interfered with the main object of his artistic creation. However subtly he might manage the expression of the rarer and finer shades of feeling by a skilful manipulation of delicate variations of value, it was never



HOMER D. MARTIN: CLAM DIGGERS—VILLERVILLE.
Collection of Mr. Frederic Fairchild Sherman, New York.



HOMER D. MARTIN: LAKE MAHOPAC.
Collection of Mrs William S. Ladd.



in any way at the expense of an always definite insistence upon the dominant idea of his picture. The precious passages of color which illuminate his pictures are nature's, not his own. The peculiar charm of his later canvases is very much the result of his clairvoyant gift of counterfeiting evanescent atmospheric effects, so that the spectator reacts naturally to whatever mood of nature is expressed.

Until his visit to France, Martin's drawing remained measurably tight and his painting generally smooth and uninteresting. He shared with his American contemporaries a preference for imposing scenes, and unimportant details he often finished with unnecessary care. Subsequently his technic changed entirely; the early tightness gave way to a gracious freedom and the smoothness that was formerly monotonous gave way to a surface that seemingly radiated the light in prismatic reflections of broken color. His view became more restricted and his composition simpler.

The Clam Diggers—Villerville, reproduced herewith, a picture that has never been publicly exhibited and is practically unknown, is a companion to the well-known Mussel Gatherers, which in sheer beauty it surpasses. Instead of looking inward, as in the latter canvas, where the view is blocked by the wall of rising ground in the immediate foreground and the ominous sky above, the view is seaward, screened by a wide expanse of softly luminous and beautiful sky of pearly-tinted cloud, relieved at intervals by glimpses of delicate blue. The wet reach of shore in the foreground is no less ably indicated than the simple loveliness of the summer afternoon, and the whole composition epitomizes the prevailing character of the French coast. The canvas as a whole has also the significant charm of a picture painted *con amore* and at a single sitting. There are no indications of alteration and it seems almost to retain the pristine beauty of a work fresh from the easel of the artist. It is a highly characteristic production, from the idiosyncratic group of two men carrying the basket of clams to the black rocks where the gentle surf sweeps the sandy beach. Mr. William C. Brownell, who was with Martin in France and his closest friend during the last twenty years and more of his life, says: "The canvas shows a beautiful sky, the horizon line is characteristically soft and indefinite and the black rocks accents that are of the precise kind I have heard Martin say he was particularly fond of. The handling of the whole canvas is also a genuine signature in itself." Belonging to the series which

includes the Mussel Gatherers, Low Tide—Villerville, and the Golden Sands, the latter only touches the bright note of *élan* that pervades these reaches of summer sky or the persuasive and ingratiating appeal of this vista of golden shore.

Until I saw the Lake Mahopac, belonging to Mrs. William S. Ladd, I had always considered the Newport subjects, the Westchester Hills, Adirondack Scenery and Long Island pictures as the finest of Martin's American themes. The present canvas recently exhibited in New York and here reproduced, I think, for the first time, though it lacks the austere and primitive simplicity of the Westchester and Adirondack canvases, presents an approximation to the reality of beauty in nature unequaled by any of the Long Island works. The South Side of Long Island, now the property of Mr. William A. Morgan of Buffalo, and the Lonely Tree in the Montclair Museum, which are the best of them, are variations upon a theme he had previously rendered more perfectly in the Crepuscule—Montvilliers, belonging to Mr. William H. Sage, one of the most pleasing of his creations as well as one of the finest decorative landscapes of his time. Graphically it is a purely poetic and decorative composition, a nicely balanced and rhythmic design, a rearrangement of the notes—the facts—of nature so that there results a lyric, almost sensibly musical appeal. The Lake Mahopac is nothing more nor less than a bit of realism from the brush of a poet. The representation of an actual scene, its beauty is firmly established in nature and only enhanced by the sincerity of those touches by which the artist emphasizes unconsciously certain passages in reducing the whole view to the limits of a modest canvas. Sincerity marks every detail of the picture, and of color it has no more nor less than suffices to convince one of its truth to nature.

ART IN AMERICA

AN ILLUSTRATED BI-MONTHLY MAGAZINE
DEVOTED TO ANCIENT AND MODERN ART

TELEPHONE
4846
CIRCLE

EDITOR
FREDERIC FAIRCHILD SHERMAN

CABLE ADDRESS
"ARTAM"

The generous support of subscribers and friends has enabled the editor to maintain the standard of ART IN AMERICA throughout the past year and justifies the expectation that it will continue to fulfil its mission as an educational factor of real importance in this country, being our only scientific and authoritative magazine of art.

It is the most interesting, authoritative and comprehensive as well as the most beautifully illustrated and attractively printed review of art published in America. It covers the art of all countries and of all periods and gives particular attention to works of exceptional importance in private collections which are seldom, if ever, publicly exhibited, and to early, modern and contemporary American art.

All forms of artistic expression are treated in its pages, painting, sculpture, textiles, ceramics, silver, etching and drawing, as well as the minor arts, with occasional excursions into the field of the antique and unusual.

It is the one magazine that is indispensable to the scholar, the student, the collector and the lover of art who wishes to keep informed as to the latest conclusions of recognized authorities as to the authenticity, the aesthetic value, the historical interest and the provenance of various masterpieces, as well as the opinion of well-known critics and craftsmen upon the art of today.

\$6.00 a year. \$1.00 a Copy. Foreign postage 60 cents

1790 BROADWAY

NEW YORK

ESTABLISHED 1848

The F. Kleinberger
Galleries

PARIS:
9 rue de l'Echelle
Near Avenue de l'Opera

NEW YORK:
725 Fifth Avenue
between 56th and 57th Streets

HIGH-CLASS PRIMITIVES
OF THE
ITALIAN SCHOOLS

Dutch Paintings of the 17th Century

AND

FLEMISH PRIMITIVES

in a perfect condition

ART IN AMERICA

VOLUME VII · NUMBER VI · OCTOBER MCMXIX

CONTENTS

A MASTERPIECE OF CHINESE SCULPTURE · BY
LAWRENCE BINYON · PAGE 225

THE UNIQUE PORTRAIT BY ANDREA DEL CAS-
TAGNO · BY RICHARD OFFNER · PAGE 227

GAINSBOROUGH'S MARIA, DUCHESS OF GLOUCES-
TER · BY MAURICE W. BROCKWELL · PAGE 235

LITHOGRAPHS BY THOMAS FISHER OF FRESCOES IN
THE GILD CHAPEL AT STRATFORD-ON-AVON · BY
ALICE O'MEARA · PAGE 241

SOME EARLY AMERICAN SAMPLERS · PAGE 248

THE COLOR PRINTS OF ARLENT EDWARDS · BY
MARGERY AUSTEN RYERSON · PAGE 253

THE LATER CANVASES OF HOMER MARTIN · BY
FREDERIC FAIRCHILD SHERMAN · PAGE 255

The articles and pictures are copyrighted, and must not be reprinted without special permission.

PUBLISHED BY Frederic Fairchild Sherman
1790 Broadway, New York City, New York
ENGLISH AGENTS: Messrs. Bromhead, Cutts &
Co., Ltd., 18 Cork Street, Burlington Gardens, London, W. 1.

Where advertisements and subscriptions will be received
and copies of the magazine may be purchased

COROT
MILLET
DAUBIGNY
DAUMIER



J. MARIS
MAT. MARIS
J. ISRAELS
MAUVE

RAEBURN · GAINSBOROUGH · ROMNEY

Barbizon House

D. CROAL THOMSON

8 HENRIETTA STREET, CAVENDISH SQUARE
LONDON, W. 1

Telephone: MAYFAIR 1900
Telegrams: OBARBIZONA - PHONE - LONDON

Bankers: Bank of England, Western Branch

JOHN LEVY

HIGH CLASS PAINTINGS

14 EAST 46TH STREET
OPPOSITE THE RITZ-CARLTON
NEW YORK

ART IN AMERICA

The publisher of ART IN AMERICA has been successful in securing copies of the very scarce early volumes of the magazine so as to offer two complete sets as follows:

Vols. I, II, III, IV, V, bound in half blue morocco (colors on all volumes do not match). Vol. VI. in original parts. \$118.00

Vol. I (blue cloth), Vols. II, III, IV, half blue morocco, unmatched in shade. Vols. V and VI in original parts, as issued. \$105.00

After these sets are disposed of it will in all probability be absolutely impossible to secure a complete file of the magazine at any price.

ALSO

Vols. I, II, in original covers as issued, complete. \$50.00

Vol. V original parts, as issued. \$10.00

Vol. VI original parts, as issued. \$7.50

1790 BROADWAY NEW YORK

Scott & Fowles

Art Galleries

590 FIFTH AVENUE

NEW YORK

LITHOGRAPHS *by* WHISTLER

A small collection of *Trial Proof impressions* of Lithographs by J. McN. Whistler is offered for sale either as a whole or separately. The collection is as follows:

Way's
Catalogue

No.

- 143 Unfinished sketch of Lady Haden
80 Mother and Child (No. 1)

- 74A The Priest's House, Rouen. Last state
103 Firelight. Mrs. Pennell
22 Chelsea Rags. Fine impression

- 22 ditto.
7 Early Morning. Published State
104 Firelight, Joseph Pennell (No. 1)
105 Firelight, Joseph Pennell (No. 2)
106 The Barber's shop in the mews
25 The Winged Hat. Exhibited print
26 Gants de Swede. ditto.
48 Les Bonnes de Luxembourg
52 The Long Gallery, the Louvre
68 Robe Rouge

- 88 The Smith's Yard
107 Thomas Way (No. 1)
110 Little Evelyn

On old Chinese paper.
On Whistler's special trial
impression paper.

ditto
ditto
On French grey India paper
mounted.

On Van Gelder paper.
Very fine impression.
On thick toned wove paper.

ditto
ditto
Signed "T. WAY, imp."

ditto
On white wove paper.
On cream wove paper.
On cream laid handmade
paper.

ditto
On white wove paper.
On cream laid paper.

Also a few trial proof impressions by Thomas Way after Whistler, including "The Little Nude" in black and red pastel, "Portrait of Whistler" by himself, "Whistler's mother," "Battersea Bridge," etc. Offers are invited by:—

THE RUSSELL ART CO. Ltd.

(*Muchmore's Gallery*)

92 AND 93 GREAT RUSSELL STREET
LONDON, W. C. 1., ENGLAND

Bromhead, Cutts & Co., Ltd.

18 CORK STREET, BURLINGTON GARDENS

Telegrams : BROMCUTTS, REG. LONDON.
Telephone : GERRARD 8637.

LONDON, W. 1.

Harold W. Bromhead and William C. J. Cutts,
both for many years with Messrs. Colnaghi & Co.,
have the honour to announce that they have com-
menced business at the above address as Dealers
in Pictures, Prints and Drawings by Old and
Modern Masters of the British and Foreign Schools.

Agents for "Art in America."

C. W. KRAUSHAAR
ART GALLERIES
260 FIFTH AVENUE NEW YORK



Paintings
Bronzes
Etchings

The Milch Galleries
DEALERS IN
AMERICAN PAINTINGS



We recommend especially the pictures of con-
temporary artists whose reputations have been
established by the high merit of their work

Our booklet with the latest
art news of the galleries sent
on request

E. & A. MILCH, Inc.
108 WEST 57TH STREET, NEW YORK
(Next to Lotos Club)

SATINOVER
GALLERIES

Importers of
High-Grade

"Old Masters"

27 WEST 56TH STREET
NEW YORK

HENRY REINHARDT & SON

**PAINTINGS BY
OLD AND
MODERN MASTERS**

NEW YORK
565 FIFTH AVENUE

CHICAGO
536 SO. MICHIGAN AVE.

PARIS
12 PLACE VENDOME

FRENCH & Co

**ANTIQUE TAPESTRIES
FURNITURE AND TEXTILES
WORKS OF ART**

**6 EAST 56TH STREET
NEW YORK**

TELEGRAMS: "VIBREQUE, LONDON"

VICARS BROTHERS

DEALERS IN

FINE PAINTINGS AND DRAWINGS
of the British and Continental Schools

PRINTSELLERS AND PUBLISHERS

ALWAYS ON VIEW

A FINE Collection of Proofs in colour
by Sidney Wilson and others, also
Mezzotints by Samuel Cousins,
David Lucas and the best engravers.

12 OLD BOND STREET - - - LONDON, W. 1.

NOW READY

American Painters of Yesterday and Today

By FREDERIC FAIRCHILD SHERMAN

Editor of ART IN AMERICA

12mo. *Illustrated with attractive reproductions of representative paintings by American artists. Limited edition, uniform with "Landscape and Figure Painters of America", \$2.50 net. Delivered \$2.60.*

CONTENTS

BENJAMIN WEST
EARLY OIL PAINTINGS
BY WINSLOW HOMER
FOUR FIGURE PICTURES
BY GEORGE FULLER
EARLY AND LATER WORKS
BY ARTHUR B. DAVIES
EARLY GENRE PICTURES
BY HARRY W. WATROUS
MINIATURE LANDSCAPES
BY J. FRANCIS MURPHY
THE LANDSCAPE
OF DWIGHT W. TRYON
FIGURE PICTURES
BY WYATT EATON

In this second volume of essays upon American artists the writer considers more carefully the work of Homer, Tryon and Murphy which was barely touched upon in his former book. The chapters devoted to the figure pictures of Fuller and Wyatt Eaton each present interesting interpretations of particular canvases and that on the genre pictures of Harry Watrous calls attention to a type of painting entirely different from that which he does today. As a reviewer remarked in speaking of Mr. Sherman's former book, "he searches for spiritual and intellectual significances and for the expression of moods as shown in pictures" and "helps us to recognize beauties and apprehend sentiment."

1790 BROADWAY

NEW YORK

THE AMERICAN ARTISTS SERIES

Each volume uniform, finely printed from type on hand-made paper in limited editions and beautifully illustrated with photogravure plates.

NEW VOLUMES IN PRESS

Sixty Paintings by Alexander H. Wyant

DESCRIBED BY ELIOT CLARK

Small 4to. Sixty photogravure plates. 250 copies. \$20.00 net

From this volume one will get a definite idea of the importance as well as the charm of Wyant's very original contribution to American landscape. It enables one to reach a very accurate estimate of the range and quality of his art.

Albert Pinkham Ryder

BY FREDERIC FAIRCHILD SHERMAN

Small 4to. Frontispiece in color and twenty-eight photogravure plates. 250 copies. \$15.00 net.

An attractive monograph upon the master of imaginative painting in America. The criticism of Ryder's art is carefully considered in all of its details and the opinion of his importance is balanced and unbiassed.

IN PREPARATION

John H. Twachtman

BY ELIOT CLARK

Small 4to. Frontispiece in color and sixteen photogravure plates. 250 copies. \$12.50 net.

The first biographical and critical study of America's pioneer impressionist painter. Mr. Clark writes with the understanding and authority of a fellow craftsman upon the technical as well as the pictorial aspects of Twachtman's art.

Fifty Paintings by Winslow Homer

Small 4to. Fifty photogravure plates. 250 copies. \$17.50 net.

The paintings reproduced include representative canvases of all periods from the early Farm-yard and Civil War subjects down to the final masterpieces that mark him, perhaps, as the greatest Marine painter the world has ever known.

VOLUMES NOW READY

Winslow Homer

By Kenyon Cox

Explains everything that is explicable in Homer's art.—*New York Tribune*.
300 copies. \$12.50 net.

Ralph Albert Blakelock

By Elliott Daingerfield

For those interested in the painting of Blakelock this review of his work and life should prove very attractive.—*The Burlington Magazine*.
250 copies. \$10.00 net.

George Inness

By Elliott Daingerfield

Must take first place as a document of the personality, life and work of George Inness.
—*International Studio*.
250 copies. \$15.00 net.

Fifty Paintings by Inness

Introduction by Elliott Daingerfield

Presents more pictures by the artist than any one before has been able to see together, except in the exhibition held after Inness's death.
—*The Dial*.
300 copies. \$20.00 net.

Homer Martin

By Frank Jewett Mather, Jr.

A thoroughly sympathetic and intelligent piece of criticism, and throws a great deal of interesting light upon the character, the aims and the personality of the painter.

—*Boston Transcript*.

250 copies. \$12.50 net.

Fifty-eight Paintings by Homer Martin

Described by Dana Carroll

The reproductions form a little gallery, through which one may become intimately acquainted with the painter's genius. Martin's beautiful quality of design, his synthetic habit and his feeling for form may all be studied in these plates.

—*The New York Tribune*.

Alexander Wyant

300 copies. \$17.50 net.

By Eliot Clark

Mr. Clark has conducted his analysis with tact, lucidity, and judgment. He rightly emphasizes the intimacy and charm of Wyant.—*The Nation*.
300 copies. \$12.50 net.

FREDERIC FAIRCHILD SHERMAN, PUBLISHER
1790 BROADWAY
NEW YORK CITY

ATTRACTIVELY ILLUSTRATED ART BOOKS

READY OCTOBER

AMERICAN PAINTERS OF YESTERDAY AND TODAY

By FREDERIC FAIRCHILD SHERMAN

12mo. Photogravure frontispiece and many photographic illustrations. Limited edition of 500 copies. \$2.50 net. Delivered, \$2.60.

Mr. Sherman searches for spiritual and intellectual significances. He helps us to recognize beauties and apprehend sentiment. —Detroit Free Press.

READY NOVEMBER

INTRODUCTIONS

By MARTIN BIRNBAUM

8vo. Limited edition of 500 copies attractively printed and illustrated with 34 reproductions of paintings, drawings and statues. \$4.50 net. Delivered, \$4.65.

Brilliant and suggestive, though brief, essays upon the most significant figures in contemporary art —Charles Conder, Leon Bakst, Maurice Sterne, Paul Manship, Elie Nadelman and others, and sympathetic appreciations of such modern masters as Aubrey Beardsley, Robert Blum, John Flaxman and Alfred Stevens.

IN PREPARATION

ITALIAN PAINTINGS IN THE N. Y. HISTORICAL SOCIETY

By RICHARD OFFNER

Octavo. Photogravure frontispiece and numerous photographic reproductions. 500 copies, handsomely printed and bound.

An interesting and suggestive review of a very notable though little known collection of early Italian pictures most of which have never heretofore been studied by modern scholars in the light of recent criticism.

IMPRESSIONISTIC PAINTING IN AMERICA

By ELIOT CLARK

8vo. Limited edition of 500 copies attractively printed and illustrated with 16 full-page reproductions of notable pictures. \$3.50 net. Delivered, \$3.65.

Mr. Clark presents a brief history of the beginnings and development of the impressionistic movement in American painting, and includes an interesting and able estimate of the work of several of the most prominent painters of this school.

NOW READY

ESSAYS IN THE STUDY OF SIENESE PAINTING

By BERNARD BERENSON

Small quarto. Photogravure frontispiece and many full-page photographic plates. \$4.00 net. Delivered, \$4.15.

Mr. Berenson has the inestimable virtue, as an expert, of communicating the spirit and mood in which he works. He has made many valuable discoveries. —New York Times.

VENETIAN PAINTINGS IN AMERICA

By BERNARD BERENSON

Small quarto. Photogravure frontispiece and 110 full-page photographic plates. \$5.00 net. Delivered, \$5.20.

One of the most significant works of reconstructive criticism that have appeared in recent years on the subject of Italian painting. —The Dial.

THE LATE YEARS OF MICHAEL ANGELO

By WILHELM R. VALENTINER

Octavo. Illustrated with ten collotype reproductions. 300 copies only printed from type on Dutch handmade paper. \$6.00 net.

The essay is very happily written, with a simplicity and dignity worthy of the subject, and is after all of more value than many other more pretentious works. —Rassegna d'Arte, Milan.

LANDSCAPE AND FIGURE PAINTERS OF AMERICA

By FREDERIC FAIRCHILD SHERMAN

12mo. Photogravure frontispiece and 28 full-page photographic reproductions of representative paintings. 500 copies. \$2.00 net. Delivered, \$2.10.

These essays are the setting of ideals. They deal with the truths at the basis of all art. —N. Y. Evening Sun.

FREDERIC FAIRCHILD SHERMAN, PUBLISHER
1790 BROADWAY NEW YORK CITY

Parish-Watson & Co., Inc.

Early Chinese Pottery

Sculptures

Old Chinese Porcelain

Rare Persian Faience

560 Fifth Avenue

*Entrance through Dreicer and Co.
or by way of 46th Street*

New York

Demotte of Paris

27 rue de Berri

*cordially invites you to visit his
new American branch
at*

*8 East 57th Street
New York*

Second Door from Fifth Avenue

OBJETS D'ART

TABLEAUX DE MAÎTRES

SCULPTURES

MEUBLES DE PÉRIODES

TAPISSERIES

TEXTILES

PRIMITIFS

IVOIRES

*All antiques of
guaranteed authenticity*

The
Ehrich Galleries

**Paintings by
Old Masters
Exclusively**

Including examples of the English,
French; Italian, Dutch, Flemish,
Spanish and early American schools.

**707 FIFTH AVENUE
AT 55TH STREET
NEW YORK**

